

FOCUS

ALPD #

The journal of the Association for Lighting Production and Design
February/March 2023

In the spotlight this issue:

- Ecodesign updates
- The death of tungsten
- Awards nominees and winners
- PLASA Leads preview
- ...and much, much more...

Price to non-members £5.00

Imagine
Director: Andrew Hall
Set and lighting designer: Charly Dunford
Costume designer: Georgia Davies
AV designers: Skye Halsey, Matilda Maguire
Photographer: Tracey Gibbs

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From the chair...

Johanna Town
ALPD chair



Welcome to our spring Focus. The year kickstarted for the ALPD with a strategy weekend with the Exec and members of our working groups, and I invited some members to the weekend to help open out our discussions and ideas from the wider membership's perspective. I would like to thank them and the Exec for giving up their time, for a weekend of brainstorming that has helped craft our strategy planning and future actions for the next five years.

Well-being and members' working conditions were high on the agenda, as well as resources for our younger members and what their future needs might be. This sits alongside developing stronger partnerships with other associations, corporates and unions to help develop these opportunities for our members and to help us grow as an industry into a stronger voice working together. Recent years have proved that talking together is so important, and we

wanted to create ways to build on this over the next few years.

We discussed and are now starting to implement improving all our communications, from a rebuild of the website, to better communications with our members and a restructuring of Focus that will link all this together.

As always we are a members' association and your input and ideas are important to us, so let's keep talking, bringing ideas and skills to the association, and do get involved. The 2023 strategy meeting has brought changes and new faces to working groups and the Exec, so have a look on the website to catch up on all the changes so far.

Spring is also the time of year when we have loads of lovely award ceremonies to attend, and the ALPD kicked off with the Michael Northen awards at White Light and Central's New Technology Showcase. It was another year of impressive entries. I would like to congratulate everyone

who entered and give special congratulations to our 2022 winners.

I would also like to take this opportunity to congratulate all the nominees and winners of the recent theatre awards in 2023: Jessica Hung Han Yun for *My Neighbour Totoro*, which won a What's on Stage award and the Olivier award, and Aaron J Dootson for their *Offie*. Two great looking shows! See more nominees and winners on page 33.

This year is also the Prague Quadrennial, and the ALPD is taking over the Hello Stranger exhibition stand on Saturday 10 June. We are running two panel discussions and a roundtable event on the day. The first is about sustainability of products and manufacturing within the industry, hosted by Tom Lightbody. The second panel discussion is going to be about sustainability of careers

and wellbeing within the industry, hosted by Joe Price. We will have a showreel of the Michael Northen awards portfolios and are looking at creating a piece on the ALPD.

The stand will be active all day and we are looking forward to attendees asking questions about lighting and the different jobs involved in creating lighting for a production. If you are planning to be in Prague we would love to hear from you and invite you to join us on the day either on a panel if you like or to just to say hello; do contact the office for more info.

In our continued efforts to collaborate with others for the betterment of our industry, in March Mark Jonathan and I had lunch with Carl Mulert and Adam Levi from United Scenic Artists, New York. They were both in London to hold a meeting with their UK members. See Marko's postcard on page 17.

Our lunch was incredibly informative as it proved to me once again how important collaboration with other organisations is. We discussed members' welfare a lot. It seems that here in the UK people are no longer prepared to put on a

show at all costs, that well-being and conditions are at the forefront of discussions.

USA has, like us, spent the last couple of years developing paperwork to help guide its members through situations and contracts. They have created a checklist, a suggested language document and a project-only guide, all very similar to our own. It was great to share our ideas on these documents and some of the other paperwork they were starting to create. It also appears that, post-pandemic, we have the same shortages of staff, materials and productions, with soaring costs for producers and venues, so venues are producing less work, Broadway shows are not having long runs, and the turnarounds are fast and furious, just as they are here in the West End. Though we didn't manage to solve any of these issues, it was nice for us all to know we were not alone, and Carl and Adam are very keen for us all to keep talking and sharing and working together to help make change happen.

Also in this issue, we are talking about tungsten. What is the future

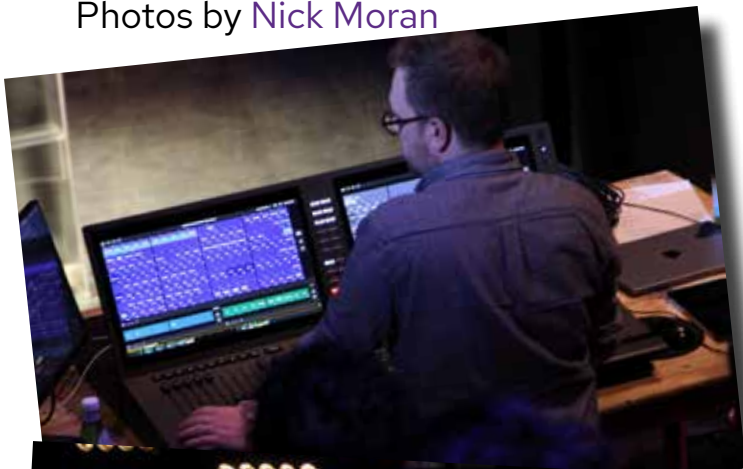
of venues as tungsten starts to fade? Nick Moran discusses the future and learning to light again with fewer lights that actually do more work. We also have a piece from Rob Halliday updating us on the latest regulations that have now been signed off for the UK. We also have a lovely article from Charlie Morgan Jones on taking time off, and our regulars Lucy Carter and David Ayton are working together in one of my old haunts from my Royal Court days, the Duke of York's, on *Shirley Valentine*.

I hope you all had a lovely Easter and managed to catch some sun. I was working in another of my old Royal Court haunts, the Ambassadors Theatre, opening *Vardy v Rooney: The Wagatha Christie Trial* with Tom Mulliner programming, Guy Jones as production electrician and Peter Matland as chief electrician. I had a brilliant time and enjoyed putting some of Nick Moran's thoughts on small rigs with more action into play.

I hope you enjoy this issue of *Focus*.

New Technology Showcase

Photos by Nick Moran



Professional matters

Lucy Carter is back with a Professional members' update

Hello! It's been a while... I kind of burned out on what I had to say and felt that I really had nothing interesting to write about. After you've read this piece perhaps you will think I should have stayed in hibernation...!

So what updates from my end at the ALPD? The Professionals working group has some new

members with great ideas and thoughts as to what we could do to improve the working lives of our members, which is super exciting. We would love to hear from more of you about how you can help.

We have gathered together a list of things we would like to work on as a group, and I have outlined them below.

- Production desks – How can we improve them and our wellbeing while using them? Whose responsibility is it to ensure they are comfortable and fit for purpose and to remove auditorium seats as necessary? We would also like to engage with

the architects who are designing the new theatres, as the production week period and the arrangement of desks is not getting any better as they conceive and build new spaces.

- We need to continue to be vigilant about what's going on in the industry around contracts and fees. We are hearing that things are getting worse as financial parameters are being squeezed in venues and by producers. Please keep in touch with your experiences. Please ensure you are not taking terms and fees that are lower than Bectu, Equity and the ALPD recommend, as if there is always someone willing to take the low fees and bad deals then we will never drive things forward as an industry. This includes touring allowances and subsistence payments.
- Equity has tried to push the minimum fees higher with the producers via SOLT and UKT but



they just say no. Until we are a united front and everyone is saying no to the low offers, then Equity will not be able to move it forward for us. And we need everyone on board: designers, directors, agents and producers as well.

- We would like to investigate as a working group the current fee structure and if there is a way to reinvent or establish a new formula, perhaps, as opposed to a buyout, and find a slightly more standardised way to calculate fees. This is at an important stage, with the Equity and Bectu unions pushing things forward as well. Currently, we are brainstorming and discussing the issues so all input from all ALPD members is very, very welcome.
- We want to dig deeper into how producers establish the fees they put in their budgets and connect with production managers around day rates for the whole lighting team.

- We want to keep bringing to the forefront that creatives are credited correctly on programmes, posters and especially social media and in images of their work. All members can help with this by fastidiously crediting the whole team every time, reposting things with correct credits if they spot they have been missed off, and including the whole lighting team credits as well.
- We would like to investigate and produce some guidance on the mentoring of emerging and early-career lighting team members and how it is approached and how the process can be handled responsibly and respectfully.
- We are interested in getting the Facebook members page more active with members supporting each other, sharing both good and bad practice as well as advice, tricks of the trade and technical tips.



So that's plenty of things for us to move forward in the next few months. Please be in touch if you have thoughts and ideas and any help to offer on any of the above points.

Please can you keep reminding your colleagues and producers, venues and companies about the

Professional matters

Lucy Carter

ALPD substantiated fees documents, and the job descriptions and contract checklists, as the more we are all asking for the same terms the more likely they will become standard in the industry. The more people accept less the more the producers and companies believe that that is the norm.

I am also now co-chair, with Zoe Spurr, of the new Partnerships working group through which we hope to find ways to collaborate and create partnerships with our colleagues in the other members' groups of different disciplines within our industry: designers, sound designers, directors, choreographers, production managers, agents, producers, as well as ABTT, SOLT and many, many more. It's important we continue to develop and nurture these relationships that were strengthened during the pandemic so we can continue to be stronger together.

Three years ago this month we went into lockdown and our worlds fell apart, and we all realised the fragility of our working lives. We used the time as best we could, and I for one didn't stop working for the ALPD and the industry as a whole. I was Zooming all the time, and talking and talking and writing documents and trying to solve the world (well, the industry!) from extinction, supporting emerging LDs and imparting hard-won knowledge and experience to new generations of designers.

So now we are back up and running in some shape and form as an industry, how can we keep that momentum going and still do our paid jobs? The truth is that I know from personal experience I can't keep it up. I don't have the time, the head space or the energy. Just as we need new thinking and new developments in the industry, we find we are all

juggling even more and spreading ourselves too thin.

However, let's keep trying with what little energy reserves we have left to make a difference. Welcome people in to shadow you, or come and have a coffee with you. Give emerging and developing practitioners your time if you possibly can. Keep asking producers for associates and assistants and keep explaining why you need those roles, and why you need your whole team and what contribution they make to the production as a whole. Let's just keep chipping away, all of us doing what we can to instigate change. It's gonna have more of an effect if we ALL do small amounts as opposed to a few doing a lot. Anyway, those few don't have the energy or time anymore to do it alone.

My guess is by now you can tell how exhausted I am by it, and I know my colleagues on the ALPD

board and committees are feeling pretty much the same. Why are we supporting an industry that doesn't pay us adequately, to help train, support, improve and develop for free, while others make money from it? Because we want it to be a better, more inclusive, sustainable and creative industry to work in for further generations to come. 🍷

Shirley Valentine
Duke of York's Theatre
Director: Matthew Dunster
Set designer: Paul Willis
Lighting designer: Lucy Carter
Programmer: David Ayton
Senior production electrician: Suzi Futers
Sound designer: Ian Dickinson
Photographer: Lucy Carter



Surviving the death of tungsten

Nick Moran investigates what can be done

My “day job” employer, Royal Central School of Speech & Drama, has made some funds available to give me time this summer to research, and hopefully set up, a pilot project to ensure this sector survives the “death of tungsten”. What I’d like to do in this article is set out some background, outline what I see as the dual problems, and propose some solutions. I’m also making a call for help and advice from the great depth of experience in this sector and beyond that many ALPD members have.

Background

Some years ago, changes to the law in the EU, UK, and many other places round the globe, signalled the end of “the age of tungsten” for lighting. This is primarily to do with its relative inefficiency compared to other potential light sources, and this

impacts on power use and therefore the production of the greenhouse gasses that contribute to global warming. It has taken a while for these laws to significantly impact stage lighting, but now the end of tungsten light on stage is in sight. Whatever we think about this, it is not going to change the facts. The last European factory producing PAR 64 lamps went bust over Christmas, and I’m reliably informed that there are no CP61 lamps on any wholesaler’s shelves. (See Rob Halliday’s update on page 34!)

The stocks of many T-Class lamps are running out too, and nobody is making new ones. HPLs (the lamp that goes in a Source 4) are safe for now, but even they are not going to be available longer term.

Larger theatres have been migrating to LED for several years now, investing in LED fixtures, and

upgrading their electrical power and lighting control infrastructure. They have access to significant funds, technological knowhow, and trained staff and freelancers.

All of us who have had professional experience of LED systems know that getting even a small rig up and running is quite different to the relative “plug and play” of a lighting system of conventional lanterns and labelled dimmer outlets. It’s not surprising then that some smaller, less well-funded theatres and many schools have had very poor experiences of “being upgraded” to LED. Some have ended up with kit that is inadequate, or worse that can’t be used fully because the data or power infrastructure to make it work has not been installed.



From an empty church hall...

This should matter to the professional lighting industry because these smaller community-run and school theatres are where many (if not most) lighting professionals were first introduced to the joy of making light on stage. The possibility that many won't survive the death of tungsten then is an

existential threat to commercial and subsidised theatre, film and TV, and events – and, by implication, to the technical courses in colleges, drama schools, and other institutions that train the next generations of LDs and “lampies”.

So what can be done?

Raise awareness

First and foremost, organisations such as the ALPD need to spread the word that we have a problem. As I've outlined, the problem is two-fold:

1. Lots of smaller theatres, community art spaces, and school halls will soon not be able to replace the lamps in their tungsten fixtures. Most places won't have the budget for professional level fixtures and the infrastructure that comes with them, or access to the expertise to make an LED rig work effectively, and to use it creatively. Cheap “alternatives” are unlikely to inspire anyone looking to create beautiful stage lighting pictures.

And why does this matter to professional theatre, film, event, and TV makers? Because:

2. Most current lighting professionals started out in smaller theatres, community art spaces,

Surviving the death of tungsten

Nick Moran

and school halls. If many of these places no longer have the kit to play creatively with light, where does the next generation of “lampies” and LDs come from?

So I'm suggesting that our first response, as members of the ALPD, is to educate those in our immediate circles. For those who are, or have contact with, influential people in theatre, film, event, and TV, raise the awareness that this will become your problem sooner rather than later, and it's worth putting some resource into solutions, some of which may come from the ALPD.

For the many members who work in or with groups using smaller theatres, community arts spaces, and school halls, make sure the decision-makers don't feel they are facing this alone, and that the ALPD can help them find solutions. And some members will be able to spread the word beyond their immediate

circle. For example, do you subscribe to a publication that targets the threatened venues and their users? Could you write a letter or an article explaining the potential problem? Could you make the editors aware of (for example) Rob Halliday's writing on the subject? Again, the ALPD can help here.

Solution 1: send for the professionals

For some, the solution to problem 1 may be to do what many amateur musical societies have done with sound and contract lighting out to professionals. It's easy to see why this has become the pattern. Once these societies, audiences, and performers expect the same standard of sound that professional mic-ing and line-by-line mixing can produce the only route for many would be “hire in the professionals”. But that often has meant that nobody in the society gets

to play with sound anymore. None of them creates sound effects or a soundscape, rigs speakers, or gets to stand behind the mixer and mix a show.

If this were to happen for lighting, lots of small and medium-sized lighting contractors would have more business than they could handle, but at the same time, lots of folk who might have discovered lighting from being on a school, amateur, or community theatre stage, won't have that opportunity.

UNLESS the contractors have an incentive to spend more time with the theatre makers (in schools or with amateur societies and community groups) inspiring and training interested people in the new skills needed to get an LED rig working, and to use it effectively to make beautiful stage pictures, we risk there being no “next generation” of lighting professionals.

So, what is needed? How about:

- local partnerships, putting together groups and potential users with potential contractors and experienced trainers, working out local solutions for their network. There would be roles here for local ALPD members too.

- “someone” working with the partnerships to help them access local funds, and to gather the evidence and case studies from the partnerships to help make the case for bids for national funding.

- same “someone” helping partnerships cost their initiatives, and sharing best practice across the country, and building on programmes such as the Netflix-supported NYT initiative “Ignite your Creativity”.



...to a performance space in a day, with support from Stage Electrics and ETC

Possible solution 2: access energy-saving grants and other funds

We know anecdotally that some funds have been made available by energy suppliers and others to local and community groups

wanting to reduce their energy bills. The pilot scheme I’m running this summer will include finding out more about how community theatres might be able to access these and other “green” funds. (Hopefully,

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Nick Moran

we can demonstrate that buying professional-level kit, and training local people to look after it and use it effectively, is going to put less waste into landfill than folks buying cheap RGB pars that have a half-life slightly longer than the time it takes to ship them from China.)

But what about the industries for whom this problem presents an existential threat to their future workforce? Some of them have money, and at least one major corporation (Netflix) has already worked out that its best interests are served by addressing the skills shortage at source. So how do we talk to others and get them to contribute? To be honest, right now I don't know, but if you have ideas, then please do get in touch – and consider joining the initiative.

Possible solution 3: help LDs migrate from tungsten

There is no doubt in my mind that lighting with a largely LED rig is quite a different process from lighting with a tungsten rig. “Chose colour first, then set intensity” is just the tip of one of the icebergs that have the potential to hole the unwary beneath the waterline. Like many professional LDs and educators, I was challenged by my first goes at lighting with LED, and I still don't find it as natural a process as working with a core of tungsten fixtures (even though I spent a good deal of my professional life with heavily automated discharge rigs). Like most professional LDs, I'm generally surrounded by production and programming expertise and have easy access to product specialists, whose interests are served by making sure my students and I have a good experience of their product.

This is unlikely to be the case for the teacher or AV technician trying to make something beautiful with the brand-new LED rig in a school hall – or for the amateur LD whose day job necessarily takes priority over going to product demos, PLASA and ABTT shows.

So how can the ALPD (and maybe Central and others) help LDs and aspiring LDs working in the target venues for this project? Here are three ideas sketched out for comment rather than presented as “this is what we will do”:

Some readers may remember the chapter *First Steps in Lighting Design* in Francis Reid's book *The Stage Lighting Handbook*. In it, he gives a rationale for where to place the first ten or so fixtures you have to light a stage. Could you write the 21st century version: *The First 10 Moving Lights: where to put them and why?*

Julius Caesar
Royal Central School of Speech and Drama
Director: Sinead Rushe
Designer: Congcong Cao
Lighting designer: Barboura Senoltova
Sound designer: Will Thompson
Photographer: Nick Moran

Julius Caesar under an all-LED temporary rig.
Lighting, sound, SM communication, and
backstage blues all powered from two ring mains



Surviving the death of tungsten

Nick Moran

If you think you would like some “transition training” and if Central were to offer a chance to play in one of our London studio spaces with a fully LED rig (with or without movers too) what would you want to be able to do?

- lecture/demos or hands-on?
- a one-day visit or longer (maybe including a backstage tour)
- “LED-confident” LDs to run through dos and don’ts?
- product specialists to take you through basics to bells and whistles?
- a chance for you to bring something to light – time doing a tech with a couple of performers and a director you work with? how long?
- a chance to program yourself with a coach?
- or bring your own programmer or work with a professional?
- something else?

London is not everyone’s favourite, and some of the project’s target venues have unique challenges. If a supplier from a local partnership, maybe with funding secured by the project, could run a day in your venue, what would you like that to focus on?

- approaches to upgrading your rig?
- a few movers vs more static units?
- white LED vs RGBWXYZ? (an equipment shoot-out)
- help setting up an “affordable” hire rig and a day or two to play with it?
- coaching for your lighting programmers?
- maintenance and fault finding, for kit you might buy or hire, or kit you already have?
- something else?

Please do share any ideas you have.

Next steps

From May, I’ll be spending around two days a week on this project. At the moment I think my focus will be:

- Find an area where we can establish a partnership/network of venue(s); user groups; potential supplier(s) and/or contractors; training expertise. Find out what each group wants and what they bring to the party, and what the partnership needs from outside to thrive.
 - Research grants and other funding opportunities, find out what potential funders need to see to award grants, in terms of (for example) electrical energy saved and people positively impacted.
 - Aim to establish a national network of ALPD members who can contribute in whatever way to solutions.

If you have thoughts, ideas, or contacts, please get in touch: nick.moran@cssd.ac.uk using the subject line “Death of tungsten”. 🚀

A postcard from...

Mark Jonathan, London

Some of the UK-based members of our American union, United Scenic Artists, met with Adam Levi, the new business representative for live performance, and national business agent, Carl Mulert. In this photo, Neil Austin had already gone back to work. It was great for us to catch up on the latest developments in the US contracts and agreements and compare notes between lighting, sound, projection, set and costume designers.

Jo Town and I had a meeting earlier in the day with Adam and Carl. It's worth reminding you will be in a much stronger position with a United Scenic Artists contract than without one. When I look back on some occasions where I was working in the USA and producers declined having a union contract, for sure that was in order to reduce the value of the contract and the valuable incidentals, including the pension contribution. If you have any specific queries about working in the US you can always contact Rick Fisher who acts as a liaison or direct to Adam at USA on alevi@usa829.org. 🇺🇸





Office Oracle

News and information from **Amanda** and the ALPD office

2023/24 subscription fees

Thank you to everyone who has already paid their subscriptions. If you haven't yet done so, do please check your payments are up to date. You will receive a note when payments come in, but if you're not sure, log into the website and go to your own Membership page, where you'll be able to see details of your payments and any outstanding amounts. Do contact office@thealpd.org.uk if you have any queries. And while you're logged in, check that your contact details are correct.

Combined liability insurance

We are pleased that our insurance policies remain unchanged this year at £90. This gives you both public liability insurance and professional indemnity. It is only available to Professional and Affiliate members, and full details can be found at www.thealpd.org.uk/resources/combined-liability-insurance-scheme. There you will find all the information and links to a form to sign up for it. Unlike our membership subscription, the payment for the year must be made in full at the time of signing up. The ALPD makes no profit on the insurance; it is simply a service to members, as the insurers offer it to our members at a considerable reduction on individual rate.

Shows

We will be exhibiting again at Plasa North in Leeds on 9 and 10 May and at the ABTT on 7 and 8 June. Do come and visit our stand and say hello. If you can spare half an hour to give me a break, that's always much appreciated! You can collect your ALPD enamel badge if you haven't already done so.

We will also be hosting a stand at the Prague Quadrennial on 10 June – there is much more about this in the Awards article by Emma Chapman elsewhere in this issue, but again, if you're at the show on that date, do come and join us. Joe Price and Tom Lightbody will be manning the stand.

Working groups

Following on from our strategy weekend, there are some new working groups. Details will be available very soon, but if you would like to join any of our working groups and take part in the work of the ALPD, do get in touch. You may have a particular interest and know which group you'd like to join, or you may just want to be more involved. Get in touch with the office if you'd like to find out more. We are always pleased to hear from willing volunteers.

New member benefit

We are now offering 10% off life coaching, NLP and constellation therapy for theatre and performance professionals using discount code ALPD. There

Members of the ALPD Executive and invited members at the 2023 strategy weekend
Photographer: Stuart Thomas



is more information on our website at www.thealpd.org.uk/members-benefits. Visit the page to see what other benefits are available. You will need to log in as these are benefits only for members. And we always welcome ideas for new benefits, or for benefits you would like us to negotiate on your behalf.

Focus editor

We are still looking for a new Focus editor, to take over when Kelli, our present editor, steps down after our 100th edition in the summer. Full details are available on the website on our jobs noticeboard on the website: www.thealpd.org.uk/jobs-notice-board. 📌

Corporate members

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Professional members' shows

opening in February, March and April

February

1 Daniel Carter-Brennan (lighting designer) *One Woman Show* Sydney Opera House / **2** Johanna Town (lighting designer) *The Tempest* RSC Stratford / **4** Sherry L Coenen (lighting designer) *I Want My Hat Back* Trilogy Little Angel Studios / **4** Peter Harrison (lighting designer) *The Addams Family* Mountview, Backstage Theatre / **8** John Rainsforth (lighting designer) *Swan Lake on Ice* Archiboldi Theater Milan / **8** James C McFetridge (lighting designer) *Romeo & Juliet* Lyric Theatre Belfast / **8** Joe Price (lighting designer) *Songs Across The Sueniverse* Sherman Theatre Studio / **8** Sherry L Coenen (lighting designer) *Winner's Curse* Park Theatre – Park200 / **9** Catja Hamilton (lighting designer) *The Oyster Problem* Jermyn Street Theatre / **10** Sherry L Coenen (lighting designer) *The Flying Bath* Little Angel Theatre/Little Angel Studios / **10** Ben Garcia (touring re-lighter) *The City & The Town* Hull Truck / **11** Michael Grundner (lighting designer) *Natasha, Pierre and the Great Comet of 1812* Musiktheater Linz / **11** Alan Mooney (lighting designer) *Matilda The Musical Jr* The Everyman Theatre, Cork / **13** Johanna Town (lighting designer) *How the Other Half Loves* Salisbury Playhouse / **14** Abi Turner (lighting designer) *Surfacing* Vault Festival – Studio / **14** Danny Vavrecka (lighting designer) *Compositor E* Network Theatre, Vault Festival / **14** Kieron Johnson (lighting designer) *My Brother's Keeper* Theatre503 / **15** Daniel Carter-Brennan (lighting designer) *Leo Reich: Literally Who Cares* Greenwich House Theatre, New York / **15** Daniel Carter-Brennan (lighting designer) *Age Is A Feeling* Soho Theatre / **15** Catja Hamilton (lighting designer) *Wonderdrug* Network Theatre, Vault Festival / **21** Abi Turner (associate lighting designer) *Its a Motherfucking Pleasure* Vault Festival – Cage / **21** Alex Forey (lighting designer) *Saint Hildegard* Pit, The Vaults / **21** Joe Price (lighting designer) *Merboy Omnibus* Theatre / **21** Kevin Murphy (lighting designer) *Akedah* Hampstead Theatre Downstairs / **21** Stevie Carty (touring re-lighter) *Mog The Forgetful Cat* Curve Theatre, Leicester, Studio / **22** Jane Lalljee (lighting designer) *Songs From Far Away* HOME Manchester / **23** Malcolm Rippeth (lighting designer) *Hercules* Badisches Staatstheater Karlsruhe / **23** Danny Vavrecka (lighting designer) *work.txt* Little Theatre, Adelaide / **28** John Rainsforth (lighting designer) *Person Spec* Alphabetti Theatre, Newcastle upon Tyne / **28** Azusa Ono (lighting designer) *Henry V* Sam Wanamaker Playhouse / **28** Catja Hamilton (lighting designer) *Wonderdrug* King's Head Theatre / **28** Catja Hamilton (lighting designer) *SNAIL* The Cage, Vault Festival / **28** Catja Hamilton (lighting designer) *Five Years With The White Man* The Studio, Vault Festival

From the "Diary" page of the ALPD website. A full listing of all members' shows can be seen at www.thealpd.org.uk/diary. To be listed, enter show credits into your profile after signing in to the members' area.

March

2 Kieron Johnson (lighting designer) Company PATS Studio Theatre / **2** Joseph Ed Thomas (lighting designer) Under The Black Rock Arcola / **2** Joshua Gadsby (lighting designer) The Winston Machine Dartington Arts / **3** Joe Price (lighting designer) Quality Street New Vic Theatre / **3** Alan Mooney (lighting designer) Nobody/Somebody Elmwood Hall / **3** Ric Mountjoy (lighting designer) Lucrezia Borgia Hackney Empire and tour / **3** James C McFetridge (lighting designer) Belfast Girls Bardic Theatre / **4** Ric Mountjoy (lighting designer) Il Viaggio a Reims Hackney Empire and tour / **5** Malcolm Rippeth (lighting designer) Der Rosenkavalier Bord Gáis Energy Theatre / **6** Max F Sharp (lighting designer) Curtains Embassy Theatre, Royal Central School of Speech and Drama / **7** Daniel Carter-Brennan (lighting designer) Crybabies, Bagbeard Soho Theatre / **7** Alex Forey (lighting designer) Good Day Network Theatre, Vault Festival / **8** Sherry L Coenen (lighting designer) Lasagna Live Theatre / **8** Alan Mooney (lighting programmer) Reggie's Guide to Social Climbing The Everyman Theatre, Cork / **9** Joshua Gadsby (lighting designer) By the Way, Meet Vera Stark Webber Douglas Studio / **9** Kieron Johnson (lighting designer) Applause PATS Studio Theatre / **12** Joseph Ed Thomas (lighting designer) Once London Palladium / **13** Abi Turner (lighting designer) Savage Heart Pleasance Downstairs / **14** James C McFetridge (lighting designer) The Trumpet and the King Grand Opera House, Belfast – Studio Theatre / **14** Alex Lewer (lighting designer) Vermin Arcola / **14** Megan Lucas (lighting designer) Stray Dogs Theatre503 / **17** Daniel Carter-Brennan (lighting designer) Leo Reich: Literally Who Cares Soho Theatre / **18** Rick Fisher (lighting designer) Tosca Florida Grand Opera / **20** Alan Mooney (lighting designer) Something Different The Mac Belfast / **20** Dominic Patel (lighting designer) The Formidable Lizzie Boone Old Courts, Wigan / **23** Dominic Patel (lighting designer) The Formidable Lizzie Boone Square Chapel, Halifax / **23** Jane Lalljee (lighting designer) The Cost of Living Swansea Grand

April

1 Sandy McAlister (lighting designer) Chitty Chitty Bang Bang JR The Mac, Belfast / **3** Claire Childs (lighting designer) Tales from a Thousand and One Nights Greenwich Theatre / **3** Alan Mooney (lighting programmer) The New Electric Ballroom The Everyman Theatre, Cork / **4** George Cort (lighting designer) The Gods, The Gods, The Gods Sydney Opera House / **5** Michael Grundner (lighting designer) Rock of Ages / **7** Joseph Ed Thomas (lighting designer) Annie Get Your Gun London Palladium / **11** Joseph Ed Thomas (lighting designer) WILD TANGO Russia / **11** Daniel Carter-Brennan (lighting designer) One Woman Show Malthouse Theatre / **18** James C McFetridge (lighting designer) The Price Gate Theatre, Dublin / **20** Alex Lewer (lighting designer) Fucking Men Waterloo East Theatre / **25** Claire Childs (lighting designer) Ghost Dances Guildhall Arts Centre / **27** Joshua Gadsby (lighting designer) Who Killed My Father Cumbernauld Theatre

Diary dates 2023

21 April 2023	ABTT Make a Difference conference Lyceum Theatre, WC2E 7RQ
9–10 May 2023	PLASA Focus, Leeds*
20–23 May 2023	Showlight, Fontainebleau, France* POSTPONED
7–8 June 2023	ABTT trade show, London*
8–18 June 2023	Prague Quadrennial*
3–5 September 2023	PLASA Show, London*

Keep up to date with ALPD events via the online diary:
www.thealpd.org.uk/diary.

Keep up to date with members' meetings information at
www.thealpd.org.uk/meetings.

* The ALPD will have a presence at these events.

Contact us

The Association of Lighting Designers, trading as
the Association for Lighting Production and Design
Redoubt House, Edward Road, Eastbourne BN23 8AS
For correspondence: PO Box 801, Banbury OX16 6RS
www.thealpd.org.uk office@thealpd.org.uk
Company registered in England & Wales no. 10079797

President: Richard Pilbrow

The ALPD Board

Vice President: Rick Fisher rick.fisher@thealpd.org.uk

Chair: Johanna Town chair@thealpd.org.uk

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Ex officio officers

General Administrator: Amanda Laidler office@thealpd.org.uk

Company Secretary: John Leventhall office@thealpd.org.uk

Member representatives

Professionals: Lucy Carter, David Ayton professionals@thealpd.org.uk

Companies: Stuart Porter companies@thealpd.org.uk

Students: Roberto Esquenazi Alkabes (lead) students@thealpd.org.uk

Meetings: Briony Berning (lead) meetings@thealpd.org.uk

Education: Sofia Alexiadou education@thealpd.org.uk

Equity: Zoe Spurr equity@thealpd.org.uk

Bectu: Alex Fernandes bectu@thealpd.org.uk

Diversity: Simisola Majekodunmi diversity@thealpd.org.uk

Co-opted committee members

Paule Constable, Tom Lightbody, Jai Morjaria, Peter Mumford,
Joseph Ed Thomas (firstname.surname@thealpd.org.uk)

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Editorial team: James Laws, Rob Halliday and Sofia Alexiadou

To submit ideas for articles, correspondence, corrections and any comments
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only may advertise in Focus; please contact the office for details. Editorial guidelines
for authors are available on request. The opinions published within Focus are not
necessarily those of the ALPD. E&OE.

New members

Welcome!

Professional members

Matt Burke, Dublin

Laura J Harris, Cheshire

Affiliate members

Jonny Danciger, London

Harvey Ebbage, East Sussex

Lauren Flynn, Weybridge

Eduardo Strike, London

David Thompson, Edinburgh

Student members

Pui Man Cheng, Glasgow

Julius Dyhr Hansen, London

Matthew Hodgkiss, St Helens

Dylan McLean, Wishaw

Pippa Reilly, Leek

Henry Rehberg, London

Ella Welch, Sidcup

For the next issue...

We want your contributions! Designers, technicians, programmers, in-house, freelance, amateur – all welcome!

- Send us a postcard from anywhere in the world! 100 words maximum, plus 2–3 images.
- Tell us about your favourite production. It can be something you worked on or something you saw. 150 words maximum, plus 1–2 images.
- If you are working on an interesting production, in an interesting place, or with an interesting premise, write an article about it! Anything up to 1,000 words, plus 3–4 images.
- Keep updating your show listings. We want to know what you are working on and where.
- Any other ideas? Email the editor and we can chat!

Send all contributions to editor@thealpd.org.uk for the April/ May issue. 📧

Look after yourselves

Charlie Morgan Jones on the joys of time off

I took January off. There. I said it. I had a whole 31 days to myself. Not a single tech. Only two Zoom meetings. It was a joy. I can not recommend it highly enough.

In 2022 I teched 16 shows, ten of which were out of the country. I spent 28 of 52 weeks in the EU. (Don't even talk to me about 90 days in six months – I may explode!)

December '22 brought a huge musical (what I'm calling my "Par Can Spectacular") and Derren into town, plus a final trip to Sweden to see our last Romeo et Juliette. By Christmas I was really tired. By New Year, I was a deathly shade of exhausted.

No one **really** talks about the toll our wonderful, glorious, creative

work takes on us. I certainly never do. And actually, in September – when I was in Frankfurt with a charming creative team I'd never worked with – I hadn't really felt it before. But, after six weeks in a suitcase and eight more on the horizon, I was incredibly pooped, and terribly lonely, in a foreign country with no friends. Boy, that was hard.

We are so busy trying to look after our careers – our creative souls – that often we forget to look after what really matters... our minds, our bodies, our relationships and our families... I can't tell you how important it is!

Left:
Roméo et Juliette
Malmö Opera
Director: Amy Lane
Choreographer: Michael Barry
Scenography, costume and mask designer:
Emma Ryott
Lighting designer: Charlie Morgan Jones
Photographer: Johan Persson



February/March 2023 – "More art, less tools..."

Derren Brown: Showman
Lighting designer: Charlie Morgan Jones
Photographer: Mark Douet



This January, I spent four glorious weeks in the blissful company of my wonderful mum and dad, eating delicious fresh food (not a Pret in sight!), and reading a thousand books. Let me tell you, if I end up with one ounce of my parents' humour, grace and seemingly endless talent, I'll die happy. It made me realise how important my



Colored Lights: The Songs of Kander and Ebb
Royal Academy of Music
Director: Matt Ryan
Musical directors: Niall Casserly, Jemma Starling
and Ian Sutherland
Choreographer: Chrissie Cartwright
Set and costume design: Rachael Ryan
Lighting designer: Charlie Morgan Jones
Photographer: Craig Fuller

support network was. How vital it is to have people to rely on. To call in our darkest hour. Whether they're a partner, best friend, or dear old mum and dad, cherish them.

As I write, I am sitting waiting for a stage and piano to begin. It's only show two of 2023, but I can already feel tiredness creeping in. Am I just getting older???

A short and sweet article from me this time – but important nevertheless. Take time. Say no to some jobs. Try not to burn the candle at both ends. Eat well. Exercise. Ultimately, look after yourselves – it's really bloody important. 🚫

PLASA Focus Leeds

Returning to the Royal Armouries this year

Now in its 15th year, PLASA Focus Leeds is set to return to the Royal Armouries for another year from 9 to 10 May 2023. Free to attend, the popular regional event connects thousands of professionals with many of the biggest names in live entertainment technology.

With a sold-out show floor, PLASA Focus Leeds is set to be a powerful platform for networking and discovery. 150+ brands representing pro audio, AV, lighting, rigging and staging will span two halls, offering visitors the opportunity to see new products up close while speaking face to face with potential new suppliers.

Meet leaders in stage lighting

Headline sponsor Ambersphere will showcase the latest from Astera, Ayrton, MA Lighting, Robert Juliat, and Zactrack.

Lighting professionals can also look forward to meeting Artistic

Licence, Avolites, CHAUVET Professional, ETC, GLP UK, Robe, and Vari-Lite.

A programme to inform and inspire

A free programme will run alongside the action on the show floor, with back-to-back sessions aimed to help visitors expand their knowledge and elevate their careers.

Last year's programme included sessions on technical standards, event management, sustainability, and pandemic recovery, led by respected specialists and industry leaders.


Plenty of interactive experiences are available at PLASA Focus Leeds too, with practical training sessions on the latest generation of lighting consoles – they're the perfect way for old hands to upskill and for new starters to gain an introduction to professional products.

All this and more will be revealed in the coming weeks.

PLASA's Head of Events, Sophie Atkinson, commented, "It's been quite the year for the live sector, from the Platinum Jubilee to the return of Glastonbury Festival – all while facing shortages across the board. We look forward to reflecting all this hard work at PLASA Focus Leeds and showcasing the products that make events like these possible. Register for your free entry badge today and we'll see you there!"

PLASA Focus Leeds will take place from 9 to 10 May at Royal Armouries.

Register free at <https://register.visitcloud.com/survey/20yl1kqvmkt0h?actioncode=NTWO000189DPT>.

Find out more: www.plasaleeds.com/ 



ALPD awards update

Emma Chapman and the ALPD awards working group

ALPD Awards for Excellence

The ALPD Awards for Excellence recognise emerging talent across the lighting industry. There are currently three awards: the Michael Northen Award for emerging lighting designers, which was set up by Michael Northen shortly before he passed away in 2001 and recognises exemplary talent in lighting design; the Fred Foster Award for Production Electrics; and the WYSIWYG Programmers Award.

The awards are judged by a high calibre team of judges who provide personal written feedback to each entrant. The standard of entrants has always been incredibly high, and this year we felt it was such a shame that only the judges were seeing the quality of work being produced. The awards working group therefore discussed at the ALPD strategy

weekend a way to showcase the Michael Northen entrants' portfolios. Roger Simonsz has created a beautiful showreel of the show photographs as well as a link to the entrants' personal websites. This has already been much admired at the Hello Stranger exhibition at Bristol Old Vic. It will also be displayed on the Hello Stranger stand at this year's Prague Quadrennial on 10 June. The showreel can be viewed at <https://vimeo.com/808253067>.

It is so important to celebrate the work we do and promote the lighting industry to encourage the next generation to consider a career in the industry. The awards working group aims to create a showreel to be shown publicly every year.

The awards working group is keen to expand the current awards to celebrate the work of our wider

membership. A long-term aim is to create a mid-scale lighting award. We are also going to be changing our Fred Foster Award for Production Electrics and our WYSIWYG Programmers Award to be nominated awards. Lighting designers are so reliant on the skill of the people around them to help them create their beautiful work, so we would like to encourage lighting designers, hire companies and theatre companies to nominate people for exceptional contributions. The final award we would like to add is an award for innovation. So many of our members are thinking outside the box and creating innovative products that make our jobs easier, and it is important to recognise their contributions to improving our industry.



Blood Harmony
ThickSkin Productions, UK tour
Directors: Jonnie Riordan and Jess Williams
Set and costume designer: Hayley Grindle
Lighting designer: Charly Dunford (winner of the 2022 Michael Northen award for lighting design)
Photographer: Robling Photography

Prague Quadrennial

The Prague Quadrennial offers the ALPD a platform to discuss issues on an international scale. Joe Price and Tom Lightbody are hosting at Prague on 10 June on behalf of the ALPD. There will be two panel discussions: the

first about the sustainability of products and manufacturing, the second about the sustainability of careers and wellbeing. At the New Technology Showcase in January, Rob Halliday asked manufacturers the power consumption of their LED fixtures when they were on

but not outputting. A few were able to give statistics, others were not. There was also a discussion about the constant evolution of products and what happens to the previous models: again, some manufacturers had built in the ability to slot new parts into existing fixtures to reduce wastage, whereas other manufacturers had previous versions that had become more obsolete. One of the manufacturers said it was vital that if sustainability was shown to be a key concern for the industry, then we must keep saying this, and it would become a key consideration for manufacturers.

ALPD awards update

Emma Chapman and the ALPD awards working group

Rob also suggested that all data sheets followed a similar format so that practitioners could easily compare the sustainability of the products they were looking at specifying. Spurred on with that thought, it feels vital that we are having these conversations at an international level.

The sustainability of careers and wellbeing are a critical part of our maintaining our industry for future generations. The skills drain following Covid is affecting us all, and it is vital we encourage young people to consider a career in lighting. However, to do this, we need to create better working conditions for our current members. Mig Burgess has been pioneering in raising awareness of the importance of mental health and wellbeing in our industry. She has written guidance notes for venues and organisations

published through the ABTT. She led, with a team of volunteers, two large industry surveys looking at the mental health and wellbeing of workers backstage in our industry; the first conducted in 2019 and the follow-up was in 2021. It is for all of us to work together to create a more sustainable practice; it should not just be our physical health that is risk assessed. The panel discussion at the Prague Quadrennial will create an opportunity for us to discuss the sustainability of this important area of our industry and hopefully learn from our international colleagues' alternative ways of working, which can be fed back into our networks.

We are keen to have prompt cards for discussion on the tables. If any members have any thoughts about what good talking points would be, please do let Amanda know (office@thealpd.org.uk). 🍷

Speaking of awards...

Congratulations to all nominees and winners of awards this year!

WhatsOnStage awards 2023

The 23rd annual WhatsOnStage awards were celebrated at the Prince of Wales Theatre on 12 February with a star-studded concert ceremony.

Nominees for the Best Lighting Design award, sponsored by **White Light**, were:

- Neil Austin, Tammy Faye, Almeida Theatre
 - Nic Farman, *The Book Thief*, Octagon Theatre, Bolton
 - Jack Knowles, *Spring Awakening*, Almeida Theatre
 - Tim Lutkin, *The Crucible*, National Theatre
 - Scott Zielinski, *Oklahoma!*, Young Vic
- The winner was **Jessica Hung Han Yun** for *My Neighbour Totoro* at the Barbican Theatre.

Offies 2023

The full list of nominees can be found at offies.london/2023-nominations-finalists-and-winners. The finalists were **Aaron J Dootson** (*The Night Larry Kramer Kissed Me*, New Wimbledon Studio – WINNER), Christopher Nairne (*Blackout Songs*, Hampstead Theatre), Prema Mehta (*Super High Resolution*, Brixton House), and Stuart Glover (*Doctor Faustus*, Southwark Playhouse). In the video design category, Will Monks (*Foxes*, Seven Dials Playhouse) and Dan Light (*Instructions for a Teenage Armageddon*, Southwark Playhouse) were nominated, with Douglas Baker winning for *Ten Days in a Madhouse* at Jack Studio Theatre. In the Theatre for Young Audiences categories, **Sam Wilde and Sherry Coenen** won best design for *I Want My Hat Back* at Little Angel Theatre, with

Joe Hornsby, Verity Quinn, Rosanna Vize, Jack Phelan, Jess Bernberg and Joshua Gadsby also nominated.

Olivier awards 2023

The nominees for Best Lighting Design, sponsored by **White Light**, were:

- Natasha Chivers, *Prima Facie*, Harold Pinter Theatre
- Lee Curran, *A Streetcar Named Desire*, Almeida Theatre
- **Jessica Hung Han Yun**, *My Neighbour Totoro*, Barbican Theatre (WINNER)
- Tim Lutkin, *The Crucible*, National Theatre – Olivier

Irish Times Irish Theatre awards

James C McFetridge has won the award for Best Lighting Design for *Big Man* at Lyric Theatre, Belfast (see Focus Oct/Nov 2022).

Congratulations to all involved on all the nominated and winning shows! 🍀

Ecodesign update

The latest from [Rob Halliday](#)...

Well, we've been noticed... If you've been following along over the last few years, you'll know that entertainment lighting achieved some exemptions from the Ecodesign regulations at the EU, and then maintained those exemptions here as the EU regulations were copied to become the GB regulations post-Brexit. You'll also know that the intent is for the UK to write its own, all-new Ecodesign regulations for lighting – but that we've been engaging with government throughout this process, including at a very successful workshop at the National Theatre in February 2022.

The pleasing result of all of this is that when the UK government's BEIS department launched a new public consultation on the proposals for the new version of these rules, it noted that exemptions for certain areas will not require changes,

including where “it is not practicable to force a transition to LED lighting at this point in time (eg. emergency lighting and theatre lighting); LED replacements are being phased in but the costs involved in replacing fittings is prohibitive and creates a circular economy risk”. This then followed by “We are pleased to see the development of industry codes of best practice for theatre and film lighting, which is driving a transition towards higher efficiency lighting in that sector, whilst acknowledging that a full-scale transition to LED is a longer-term aim.” I think we are the only sector specifically called out in this way.

Unfortunately, because of the way the EU allowed us to introduce exemptions, the exemptions covering us are quite scattered through the current regs and not all are labelled as being for entertainment lighting,

so we're still working with BEIS (though that has now been renamed the Department for Energy Security and Net Zero – DESNZ) to be sure this transition happens properly. And one change that is happening is that double-capped T5 fluorescent light sources will lose their exemption, though I suspect the impact of this on, particularly, live show lighting is minimal – though if you think differently, do please let me know. Plus, as I said last time around, for tungsten bulbs it really doesn't matter what the regs say if no one's actually making the bulbs. Yes, some are still being made but that clearly won't be the case forever.

And then: lighting isn't just governed by one set of rules. Arc lamps, because they contain small amounts of mercury, also fall under the RoHS (Restriction of Hazardous Substances) regulations.

In discussions with the EU, which we have been part of, two exemptions have been granted in this area, one until February 2025 that (loosely) covers arc lamps used in certain followspots, and one until February 2027 that broadly covers arc lamps used in moving lights. These extensions have been copied to the UK (or, technically, GB – not Northern Ireland) for now.

However, in speaking informally to some users and rental companies it feels like we might still be trying to support this equipment beyond February 25 and February 27, whether because of the cost of obtaining replacements, because of the inability to purchase enough replacements in time, because of a desire not to mess with long-running shows using this equipment, or in some cases because no suitable LED replacement fixtures will be

available in time. RoHS is run by a separate department to Ecodesign (DEFRA instead of BEIS/DESNZ), and we have started talking to them, though they have pointed us to the document that says that from 6 April 2023 you now have to pay a £39,721 admin fee to apply for a new exemption or to renew an exemption – this a change we heard about and objected strongly to last year, but which has gone ahead anyway.













Given that, it would be great to start hearing people's opinions on how long we're going to need to try to keep arc lamps available. If you have any thoughts on this please do let me know (I've set up a new email address to try to keep this separate from the rest of life: legislation@robhalliday.com).

Equally if you want to read the full document about Ecodesign you can

find it at https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1132532/new-ecodesign-requirements-for-lighting-products.pdf though this survey will have finished by the time you read this. We will have submitted a response on behalf of the entertainment lighting industry, but as always, I'm happy to hear any thoughts you might have as the discussion will continue.

More as it happens... 📌

Commercial members

<p>10 Out of 10 Productions 020 8659 2558 www.10outof10.co.uk</p> 	<p>Drafty www.drafty-app.com</p> 	<p>Fineline Lighting 01275 871800 www.finelineighting.com</p> 	<p>Lamp & Pencil 01279 902819 www.lampandpencil.com</p> 
<p>Artifice Industries Ltd www.artificers.co.uk</p> 	<p>Entedi 020 3598 3131 www.entedi.com</p> 	<p>Follow Me Tracking Solutions 0203 743 2691 www.follow-me.nu</p> 	<p>LX1 Production Services 03330 118 512 www.lx1.uk</p> 
<p>Blue-i Theatre Technology 0113 289 1030 www.blue-i.tv</p> 	<p>Events Gear Ltd 0203 883 0652 www.eventsgear.co.uk</p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p>  	<p>Panalux 020 8832 4800 www.panalux.biz</p> 
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Thank you for your support! For Corporate members, see page 20.